

The Textile Museum Journal 1986



The Textile Museum Journal 1986
AND
The Textile Museum Annual Report, 1986

Volume 25

The Textile Museum
Washington, D.C. 1987

The Journal was edited by
Dolores E. Fairbanks and Ann P. Rowe

Copy editor: Judith Millon
Designer: Polly Sexton
Printer: Schneidereith and Sons

Published annually, Copyright ©1987 by
The Textile Museum ISSN 0083-7407

Cover:
Qanat panel
See Ellen S. Smart, "A Preliminary Report
on a Group of Important Mughal Textiles,"
cat. no. 2

Color reproduction in this issue of *The
Textile Museum Journal* has been made
possible by the generous assistance of Dr.
Alvin O. Bellak. The Textile Museum invites
such contributions to enhance future issues
of the journal.

Note to Contributors:

In 1962 The Museum initiated *The Textile
Museum Journal* to foster research and
publication on the history of textile arts.
Emphasis is placed primarily upon research
relating to textiles from the geographic areas
represented in the museum's collections: the
Near East, Central, South and Southeast
Asia, and South and Central America. The
journal provides a forum for original research
on the artistic and technical aspects of textiles
in their historic and cultural contexts.

The Textile Museum Journal invites
submission of original articles that fall within
its aims and scope. Manuscripts should be
twenty to forty-five double-spaced typed
pages and be accompanied by an abstract
and cover sheet with title and short
autobiographical statement. Authors must
follow the most recent edition of *Chicago
Manual of Style* (currently 13th ed.). Authors
may submit no more than twenty good-
quality 4 x 5 or 8 x 10 black-and-white
glossy photographs, including camera-ready
artwork. All illustrative material must be
accompanied by a separately typed sheet of
figure captions.

For further information, write to the
Coordinator of Publications, *The Textile
Museum Journal*, 2320 S St. NW,
Washington, DC 20008

Contents

- 5 A Preliminary Report on a Group of Important Mughal Textiles
Ellen S. Smart
- 25 The Carpet-Makers of Western Anatolia, 1750-1914
Donald Quataert
- 33 A Tapestry Roundel with Nilotic Scenes
Laila Abdel-Malek
- 47 A Braiding Technique Documented in an Early
Nineteenth-Century Japanese Treatise, "Soshun Bikō"
Masako Kinoshita
- 67 Nasca Sprang Tassels: Structure, Technique, and Order
Mary Frame
- 83 Commercial Materials in Modern Navajo Rugs
Ann Lane Hedlund
- 95 The Textile Museum Annual Report, 1986

A Preliminary Report on a Group of Important Mughal Textiles

Ellen S. Smart

Seventeenth-century inscriptions on many of a group of Mughal textiles and carpets provide evidence for dating these painted cottons, a velvet, and pile carpets. This paper is a preliminary report on a body of material that at one time belonged to the Kachhawaha clan of Rajputs, members of the Mughal aristocracy whose palace was at Amber near modern Jaipur. While inventory notations on the carpets contain important information relevant to the group and of great significance to the dating of the carpets, only chintzes and the velvet are considered here. An extensive discussion of seventeenth-century textile and carpet acquisition and use by the royal house of Amber/Jaipur will be made in the future.

Indian textiles, especially cottons, made a major impact on worldwide trade and design during the seventeenth and eighteenth centuries. Intricately colored, washable cloth was a novelty in Europe in 1600; by 1800 it was found in every household. Indian craftsmen had invented a sophisticated technology for permanently dyeing cotton cloth with many colors to make *chintz*, or painted cotton cloth. The word *chintz* has been said to be derived from the Hindi word *citta*, meaning spotted cloth.¹ A more likely origin of *chintz*, however, is the Hindi verb *cītnā*, meaning "to paint."² Lower quality chintz was mass-produced by block printing. The best chintzes were unique luxury items, entirely drawn by hand, using many processes to achieve many colors on one textile. Millions of yards of chintz and of plain cloth were the basis of the East India trade annually, exchanged with Southeast Asia for spices, and with East Asia, the Levant, Africa, Europe, and the Americas for other goods or raw materials. Home consumption included every type of fabric, but the market for the best grades of textiles, including chintz, was the Indian aristocracy. The seventeenth-century imperial Mughal chintzes known today,

though few in number, meet the highest aesthetic standards.

Because securely dated and documented Indian textiles are extremely rare, our understanding of textile production and use during the Mughal era is often conjectural. Even though there are contemporary textual references to seventeenth-century manufacture of high quality chintzes in Broach, Delhi, Sironj, Gujarat, Multan, Agra, and Burhanpur as well as in Golconda,³ nothing is known about what textiles were made in any specific place in that century. John Irwin concluded in 1959 that the seventeenth-century chintzes had been made either in Golconda or in Madras. The conclusion was based on the fact that high quality painted cottons were known to have been made on the Coromandel coast, and on his perception of great similarities between Golconda painting and the designs on the chintzes.⁴ Because of the presence of foreign motifs in some of the designs, Irwin thought those textiles had been made for export. He did not consider them to have been made for the Mughal market. Today for want of any better evidence Irwin's attributions are conventionally accepted.

Most of the seventeenth-century painted cottons have been published, some as eighteenth-century and some as having been made for foreign markets. However, there is evidence to show that the great majority of the seventeenth-century chintzes known today belonged to the Rajput Kachhawaha clan, the modern house of Jaipur, whose seventeenth-century palace was at Amber.⁵ Having joined forces with the Mughals in the sixteenth century, the Kachhawahas remained at the apex of the imperial structure not only in military and administrative positions, but also through marriage.⁶ Long known as an eminent and capable general under Shah Jahan and Aurangzeb, Mirza Raja Jai Singh (r. 1621–1667) can now be recog-

Fig. 1. Summer Carpet, Cincinnati Art Museum, The William T. and Louise Taft Semple Collection, 1962.486

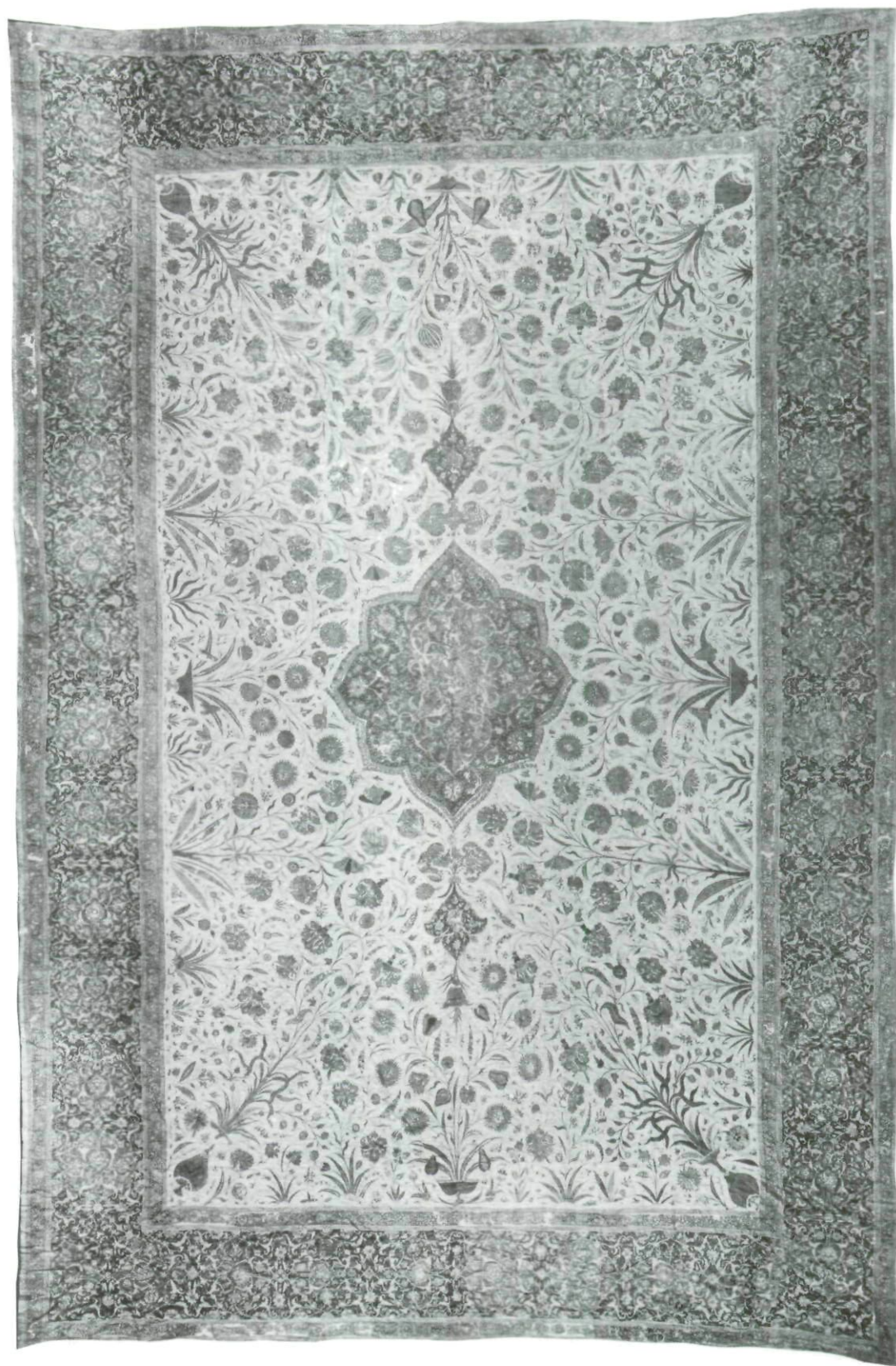
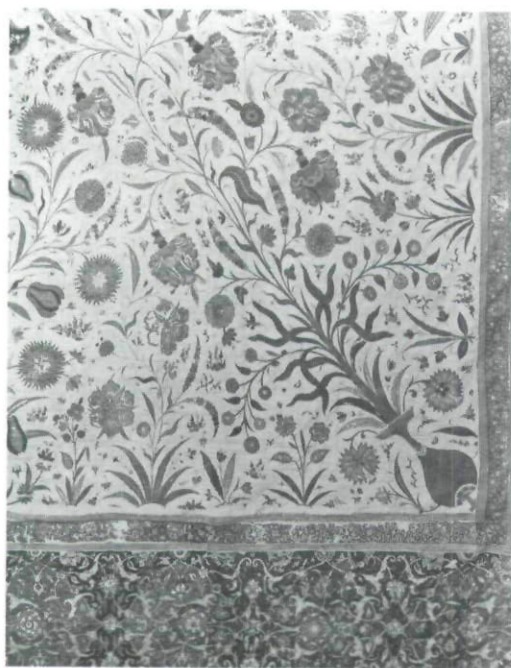


Fig. 2. Detail, Summer Carpet, Cincinnati Art Museum, The William T. and Louise Taft Semple Collection, 1962.486



nized as the raja under whose auspices magnificent textiles were acquired at the Amber Palace.

When a textile was acquisitioned at the Amber Palace, usually the size and date, and, in a few instances, the price, were written on the object itself by clerks in the *toshkhāna* (storeroom). When subsequent inventories were taken, the date and sometimes the size were recorded again. This tradition is by no means exclusive to Amber.⁷ With the noted exceptions the pieces described below can be shown to have been in the Amber/Jaipur toshkhana either through the inventory inscriptions or from information from the great collector-dealers Imre Schwaiger and Nasli Heeramanek through whose auspices the textiles passed from the Amber toshkhana to other collections. The chintzes include a summer carpet or floorspread and nine panels of a *qanat*⁸ that formed a set, two unrelated summer carpet fragments, a pair of summer carpets, six *rumals*, one *qanat* panel, three wall hangings of which two were probably once joined, one length of fabric, and seven *qanat* panels originally joined. One more fragment is stylistically related to the seven panels but has no obvious Amber/Jaipur connections. The velvet railing hanging is related to the chintzes by provenance.

The Cincinnati Summer Carpet and its Matching Qanat

The Cincinnati summer carpet or floorspread (see Catalogue of Textiles Discussed, no. 1, Figs. 1 and 2) is an important textile because of its completeness, size, and inventory notations.⁹ Six lengths of cotton tabby are joined to form the rectangle. Related to the design of Mughal and Persian pile carpets, that of the floorspread has a central medallion and border of fine arabesques, with a field of formally placed but intricately interrelated fantastic plants. The drawing of the arabesques and types of imaginary flowers, the spacing of the designs and the small cloud-forms and other "fillers" are the same as those on nine *qanat* panels (nos. 2–6, Figs. 3–5 and cover), previously thought to be late seventeenth or eighteenth century.¹⁰ Each *qanat* panel has a fantastic flowering tree flanked by two smaller plants, all within an ogival niche, the spandrels of which contain fine arabesques. Above and below the niches are borders of alternating crosses and squares; above the top border is a row of formal flowering plants. The summer carpet is inscribed with ten inventory notations that place its acquisition at Amber by 1645. Presumably it was made shortly before that date. The *qanat* panels can now be seen as having been made with the summer carpet for Mirza Raja Jai Singh. Because these textiles were painted entirely with a pen and/or brush, there is no question of blocks for printing having been reused years later to make the same designs.

Examples of the Inventory Notations

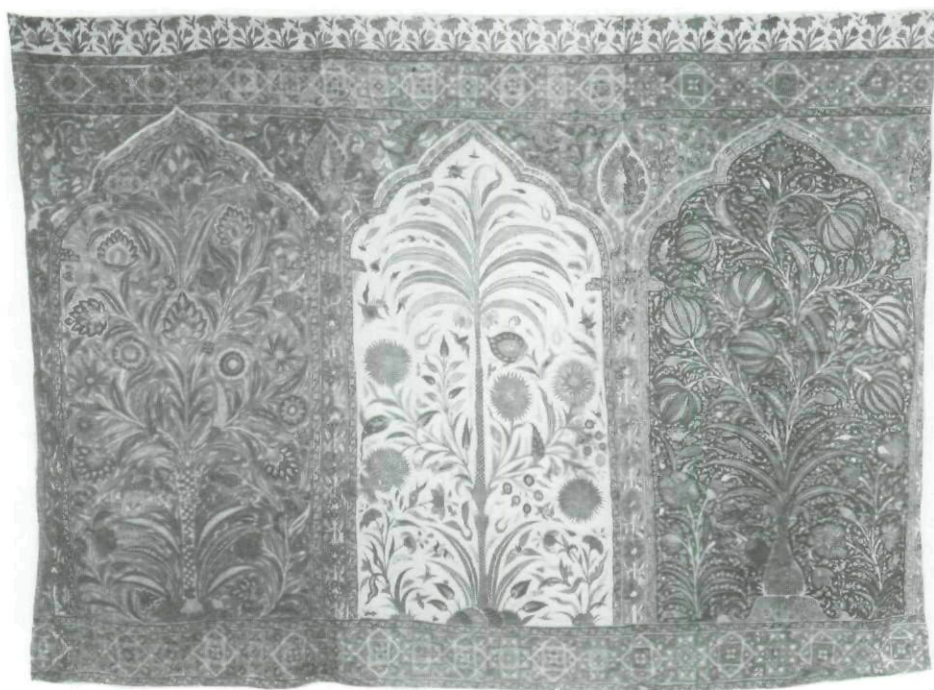
The Cincinnati summer carpet provided the key to begin deciphering the inventory inscriptions.¹¹ On the reverse on two corners there are ten notations in Urdu or Persian, but written in Devanagari letters, with dates ranging from A.H. 1055/A.D. 1645–46 to A.H. 1113/A.D. 1701–2. (See Fig. 6, a photograph of one corner, and Fig. 7 a tracing of the inscriptions in that photograph. Infrared photography of the summer carpet was also used to reveal the writing.) The information in the notation usually includes the Hijri day, month, and year inspected, sometimes the measurements in *gaz* and *giraḥ* (Mughal yards and

Fig. 3. Qanat Panel,
Cooper-Hewitt Museum of
Decorative Arts and Design,
Smithsonian Institution,
1952-111-1

Fig. 4. Qanat Panel, Los
Angeles County Museum of
Art, L.69.24.284



Fig. 5. Qanat Panels, Muse-
um of Art, Rhode Island
School of Design, 37.010;
gift of Miss Lucy T. Aldrich



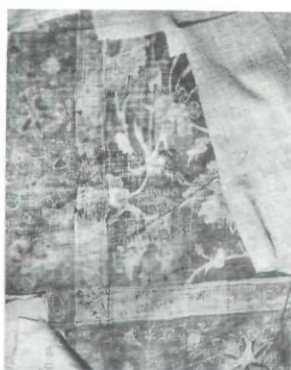
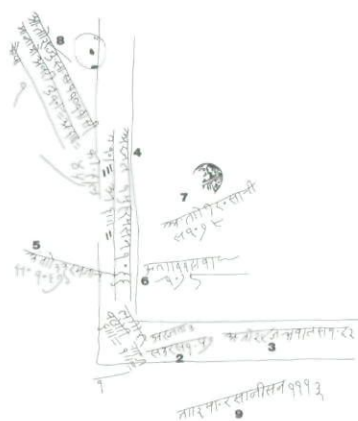


Fig. 6. Reverse of Cincinnati Summer Carpet, 1962.486, showing inventory notations

Fig. 7. Tracing of inscriptions in Fig. 6



inches: 1 gaz = 16 girah; 1 gaz = ca. 67 cm, 1 girah = ca. 4.2 cm), and, in one instance, the price in rupees. This inventory formula was used on the other textiles and carpets in the same or a similar hand.

The first inventory notation on the floorspread, 19 Rabi us Sani 1055/14 June 1645, is not reproduced here. The earliest inscription on the other corner at the same end of the textile is the one numbered 2 in figures 6 and 7. The inscriptions labeled in figure 7 can be read as follows:

2. *araz t(ul)*, 3 *safar s(ana)* 1057
measured on 3rd Safar in the year
1057/10 March 1647
3. *a(raz) tu(l)* 29 *j(umada al) awāl s(ana)*
1062
measured on 29 Jumada al Awwal
1062/8 May 1652.
4. *araz t(ul)* 1 *muḥarram sana* 1066
(*tul*) 10 gaz 7 girah *a(raz)* 6 gaz 14
girah
kī(mat) hāl
45 *r(upee)*
measured on 1 Muharram 1066/31
October 1655
length 10 gaz 7 girah, width 6 gaz
14 girah
present price 45 rupees
5. *a(raz) tu(l)* 23 *ramzān*
s(ana) 1067
measured on 23 Ramzan 1067/27
March 1657
6. *a(raz) tu(l)* 11 *sawāl*
1076
measured on 11 Sawwal 1076/16
April 1666
7. *a(raz) tu(l)* 1 *r(abi us) s(ana)* 1078
s(ana) 1078
measured on 1 Rabi us Sani 1078/
20 September 1667
8. *a(raz) tu(l)* 27 *ju(mada us) s(ana)* 1101
vāsī(?) manāpho(?) abri t(ul) 10
gaz 7 girah *a(raz)* 6 gaz 14 girah
phoya (?)
1
measured 27 Jumada us Sani in the
year 1101/7 April 1690. . . ?
. . . ? piece length 10 gaz 7 girah
length
6 gaz 14 girah
. . . ?
1
9. (*araz*) *tu(l)* 2 *mā(s) r(abi us) s(ana)* *sana*
1113
measured 2 (nd day of the) month

of Rabi us Sani in the year 1113/6
September 1701

Above notations 7 and 8 are illegible seals.

The notations are often sloppily written in abbreviated form. Reading them became possible through comparisons of inscriptions that turned out to be identical. For example, because the measurements of the Cincinnati summer carpet remained the same, the numbers were the same each time they were recorded. These notations became legible through comparison of the different notations. This method was applied to comparing the similar dates on the different textiles and carpets.¹² Eventually most of the writing has become readable. Until the similarities among these peculiar notations were recognized, their meaning was not perceived.

The significance of the inscriptions lies in the fact that they match inventory inscriptions on carpets still in the Jaipur collection. The textiles were inscribed on the same dates in the same abbreviations as were the carpets. This commonality indicates that they were indeed in the Amber/Jaipur collection in the seventeenth century. The chintzes were not made for export, but rather for important members of the Mughal aristocracy, the Kachhawas of Amber/Jaipur. When all the highest quality seventeenth-century chintzes known today are assembled, it becomes apparent that all but one have Amber/Jaipur connections. All are either reported by dealers to have come from Amber, or are inscribed with seventeenth-century Amber inventory notations, or both. Thus as a group these textiles give a glimpse of a seventeenth-century Mughal textile collection.

Two Summer Carpet Fragments

A fragment survives of a spectacular summer carpet (no. 7, Fig. 8, color) that was inventoried in 1645 and again in 1652. The border is about one-third of the short side of the original rectangle; the length is about two-fifths of the length of the complete floorspread, which would have been approximately 695 cm by 477 cm, a little larger than the Cincinnati summer carpet (no. 1). There were most probably additional inventory notations on the complete piece. Enough of the floorspread

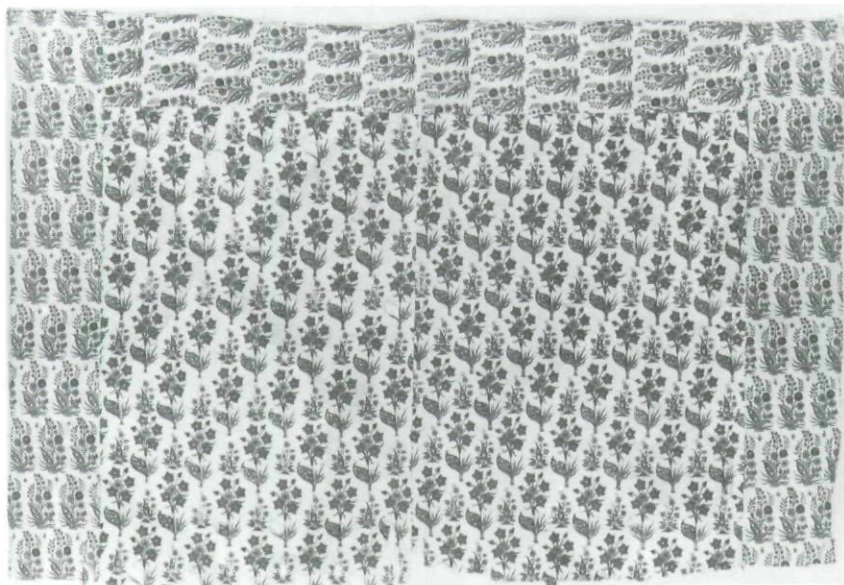


Fig. 9. Summer Carpet Fragment, Philadelphia Museum of Art, 43-51-126; bequest of Mrs. Harry Markoe; photographed by Joe Mikuliak

Fig. 10. Fragment of the field of the Philadelphia summer carpet, Victoria and Albert Museum, IM 57-1933; published by permission of the Trustees of the Victoria and Albert Museum

survives to show that its design was like that of no. 1: a carpetlike border, central medallion, and formally placed imaginary flowering plants. The greens and blues are particularly vivid in this textile, although the black has badly corroded the cloth. The design and drawing are of unusually high quality.

A floorspread fragment published by Mattiebelle Gittinger¹³ (no. 8, Fig. 9) is made up of two different floral fabrics, two lengths of one stitched to form a field and half-widths of a different fabric added to make the border. This summer carpet was inventoried on 27 Jumada us Sani 1101/7 April 1690 and again on 2 Rabi us Sani 1113/6 September 1701. At present it is 145 cm by 216 cm, or 2 gaz 3 girah by 3 gaz 5 girah. When it was measured in 1690 it was 6 gaz 12 girah by 3 gaz 5 girah, or 454 cm by 223 cm. Only one-third remains. Two small pieces in the Victoria and Albert Museum, one like the field (no. 8a, Fig. 10) and the other like the border (no. 8b, Fig. 11)¹⁴ were at one time part of the floorspread.

A Pair of Summer Carpets

A pair of summer carpets (nos. 9¹⁵ and 10,¹⁶ Figs. 12 and 13) are perhaps the earliest of the group. The acquisition register at the Victoria and Albert Museum records that in 1929, when the floorspread in Fig. 12 was bought from Schwaiger, a series of dates from 1639 to 1650 were



Fig. 11. Fragment of the border of the Philadelphia summer carpet, Victoria and Albert Museum, IM 58-1933; published by permission of the Trustees of the Victoria and Albert Museum

Fig. 12. Summer Carpet,
Victoria and Albert Museum,
IM 160-1929; published
by permission of the Trustees
of the Victoria and Albert
Museum

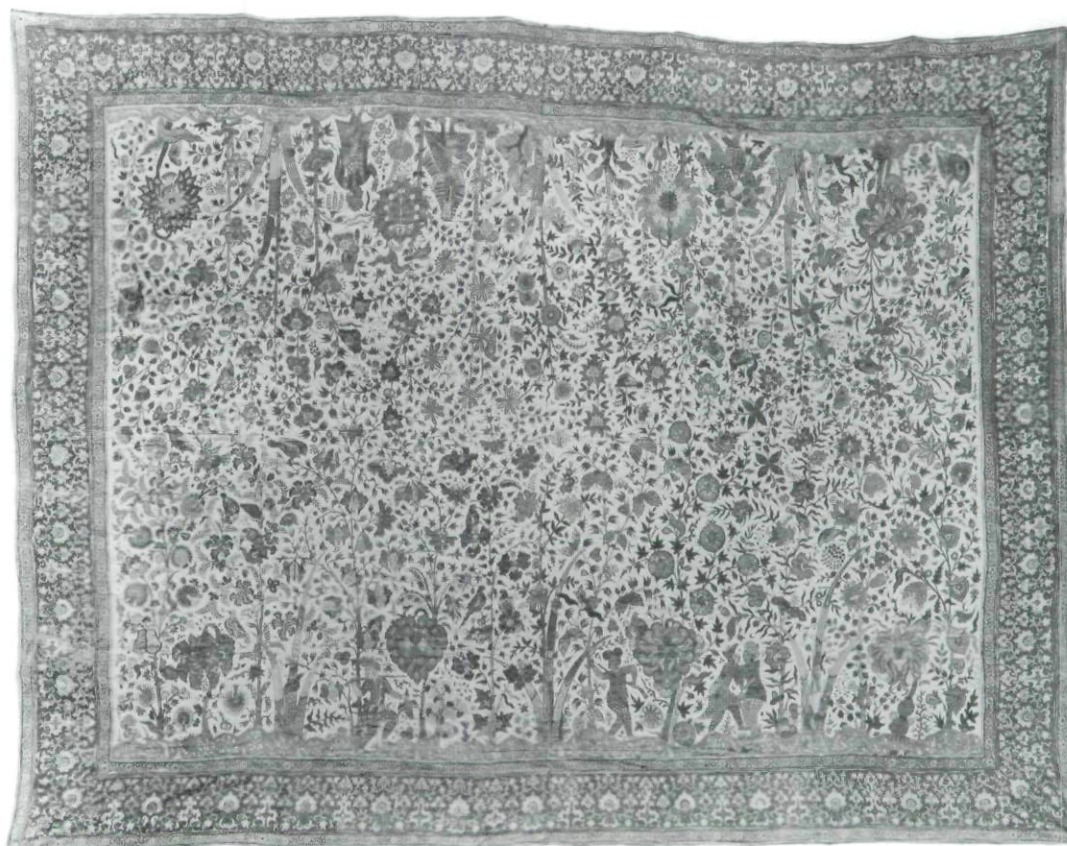
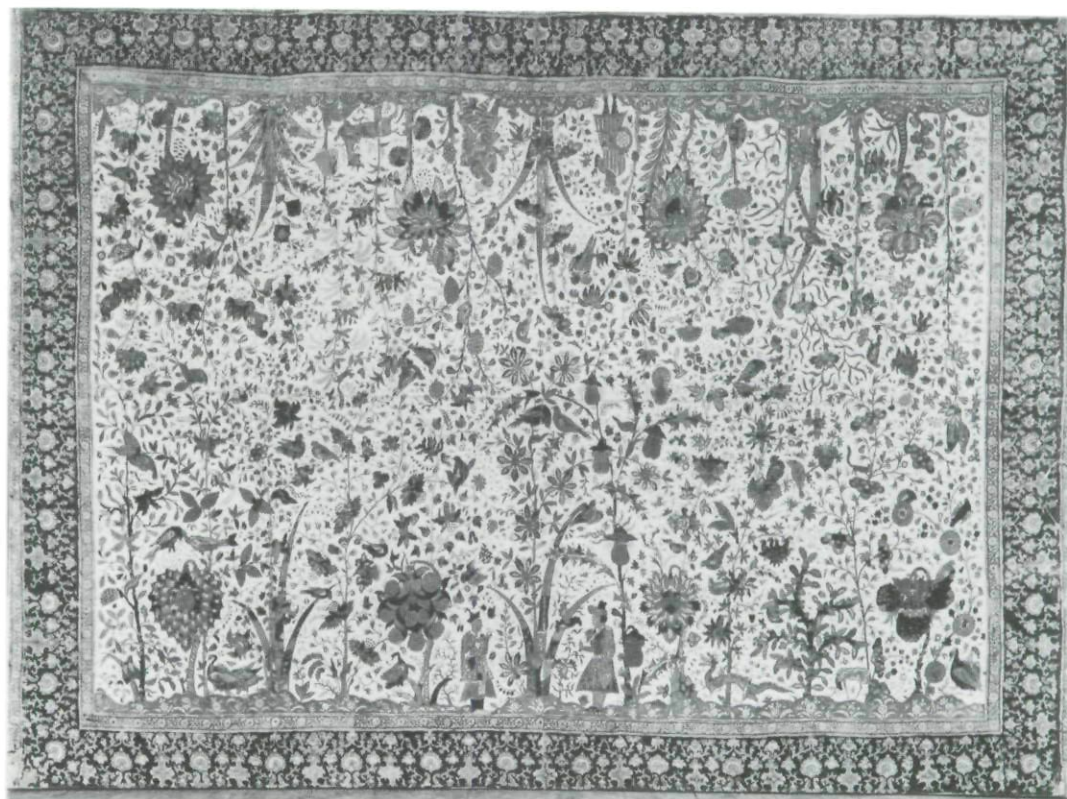


Fig. 13. Summer Carpet,
Calico Museum of Textiles,
403



read on the back. There is also reported to be a legible seal of Mirza Raja Jai Singh. The piece was subsequently backed and framed and remains thus at this writing. Holes in this floorspread are patched with the same fabric used to patch the Cincinnati summer carpet, an indication that the repair was made in the same workshop.

The summer carpets in Figs. 12 and 13 are a pair: they are constructed in the same way, are close to the same size, and have the same border design. The central fields are similar in layout but are not exactly the same. Indeed, on none of the chintzes is there an exact repetition of plant, animal, or human forms, except in the flowers on the complete Cincinnati summer carpet and its matching qanat. Occasionally there are similar borders, and small "fillers" such as clouds and tiny flowers are the same in different pieces. There is no report of inscriptions on the Calico Museum summer carpet.

The Rumals

More like the two matching summer carpets than the other pieces are the *rumals* (nos. 11–18, figs. 14–17). Their design resembles the pair of floorspreads in that geometric borders surround central fields

of humans and other fauna among fantastic plant forms. The *rumals* are comparatively small, a single weft-width wide. The function of these textiles remains something of a mystery, but the idea that they were used as coverings for ceremonial gifts is generally accepted. At present not all the *rumals* have been examined for inscriptions, but the earliest date recorded so far on a *rumal* is on number 11: 8 May 1652. The only inscription on no. 14 in Fig. 16 is 6 September 1701, a day when at least four other chintzes and thirteen carpets were inventoried. Number 14 appears to be an example of a chintz that may not have been inscribed upon its acquisition, but inventoried at a later date.

The *rumals* are very similar stylistically. Indeed, if the figures in them are seen out of context, it is difficult to recognize which pieces they are from. None of the figures is exactly repeated, although two pairs are nearly alike. The *rumals* often have vivid background colors such as purple (no. 11),¹⁷ red (no. 14, Fig. 16),¹⁸ green (no. 15),¹⁹ or pinkish orange (no. 16, fig. 17).²⁰ Unfortunately, the black with which the figures are usually outlined is likely to eat through the cloth, thus destroying the textile.²¹

Fig. 14. *Rumal*, Metropolitan Museum of Art, Number 28.159.2; Rogers Fund 1928

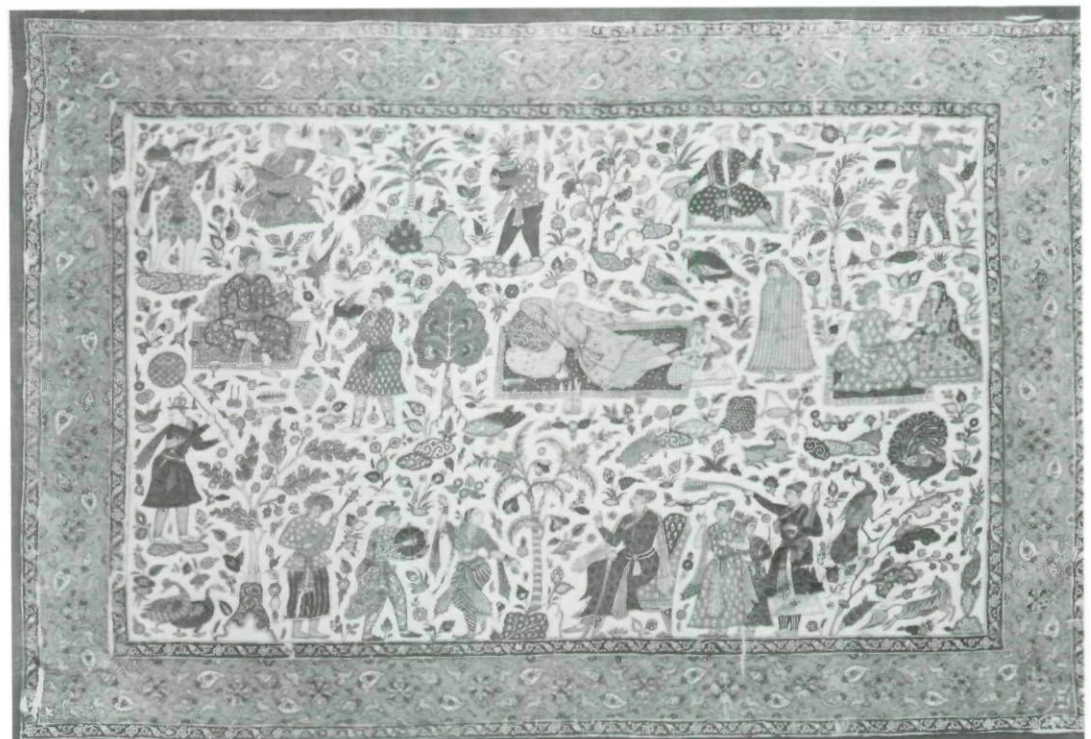


Fig. 15. Rumal, Metropolitan Museum of Art, Number 28.159.3; Rogers Fund 1928



Fig. 16. Rumal, Victoria and Albert Museum, IS 34-1969; given by Mrs. C. E. Bussell; published by permission of the Trustees of the Victoria and Albert Museum





Fig. 17. Rumal, Cincinnati Art Museum, The William T. and Louise Taft Semple Collection, 1962.465

Fig. 18. Qanat Panel, Metropolitan Museum of Art, 31.82.1; Rogers Fund 1931



Metropolitan Museum of Art Qanat Panel

The extraordinary qanat panel (no. 19, Fig. 18) is inscribed and stamped on the back. The inscription has been partially, but, from as much as can be seen in a photograph (not reproduced here), effectively defaced. Examination of the chintz itself might make reading of the notation possible. The seal is the same as that on the other Amber Palace textiles. Even though the date in the inscription is not known, this panel is included here because of its quality and provenance. This form of chintz qanat panel with a flowering plant beneath an ogival arch is known from late sixteenth-century Mughal painting (Fig. 19) and also in painting from Jahangir's time.²²

A Piece of a Curtain

The flowers on no. 20²³ in Fig. 20, a fragment of what was originally a curtain, might seem to have been stenciled or printed, but close scrutiny reveals that each has been drawn, making it a more expensive textile. Its size in 1667 was 276 cm by 227 cm, but now is 119 cm by 83 cm. Gittinger noted that when the curtain was inventoried for the third time, in 1701, it had been cut into two pieces.²⁴ The Textile Museum acquired the fabric from Heeramaneck in 1947. Its original seventeenth-century price was 18 rupees, or 2.9 rupees per square meter. The price of the original Philadelphia summer carpet, 21 rupees 12 annas or 21.75 rupees for a cloth 454 cm by 223 cm, was 2.2 rupees per square meter. The Cincinnati summer carpet, 684 cm by 464 cm, originally cost 45 rupees, which is 1.4 rupees per square meter. In the middle of the seventeenth century a pile carpet from Lahore cost about 45 rupees per square meter. The velvet hanging (no. 25) was priced at 42 rupees per square meter. These calculations are late twentieth century and are not related to the manner in which prices were set in Mughal India. However, they do give an indication that, for all the laborious processes required for making chintz cloth, it was still cheaper than were either wool or silk pile textiles.

Two Large Hangings

Acquired from the Amber Palace, a very large wall-hanging (no. 21) is designed

Fig. 19. "The Arrest of Shah Abu'l-Ma'ali," painting from the Akbarnama, ca. 1590, outline by Basawan, painting by Shankar; The Art Institute of Chicago, 19.898

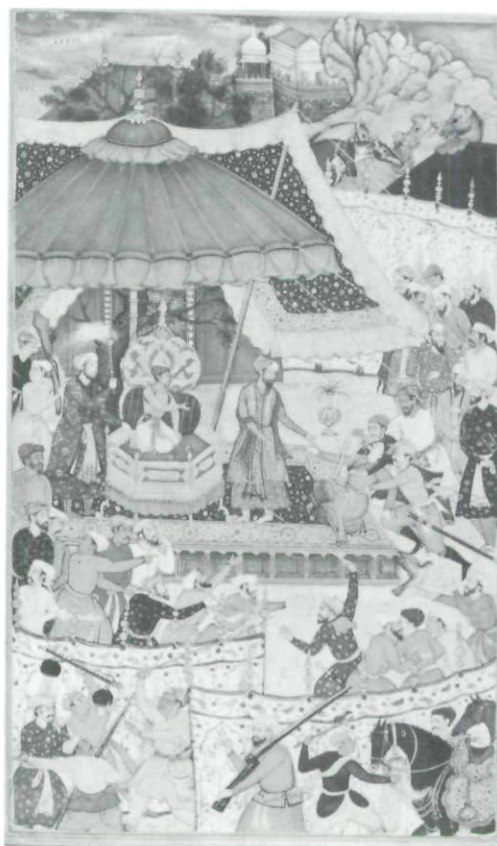


Fig. 20. Fragment of a Curtain, Textile Museum, 6.112



with large and small architectural compartments housing human figures of various sizes. Two fragments, no. 22a²⁵ (Fig. 21) and no. 22b,²⁶ that appear to have originally been joined to form a similar hanging,²⁷ share with the Calico Museum hanging not only similar architectural elements and scale of design, but also the narrow frieze at the lower edge and the figures on white ground above the buildings. Given the similarities and differences in the pair of floorspreads (nos. 9, 10), that is, the matching borders and fields similar in design but different in execution, the three (or two) large hangings might be considered as having been part of a set. None of these pieces has been examined for inventory inscriptions.

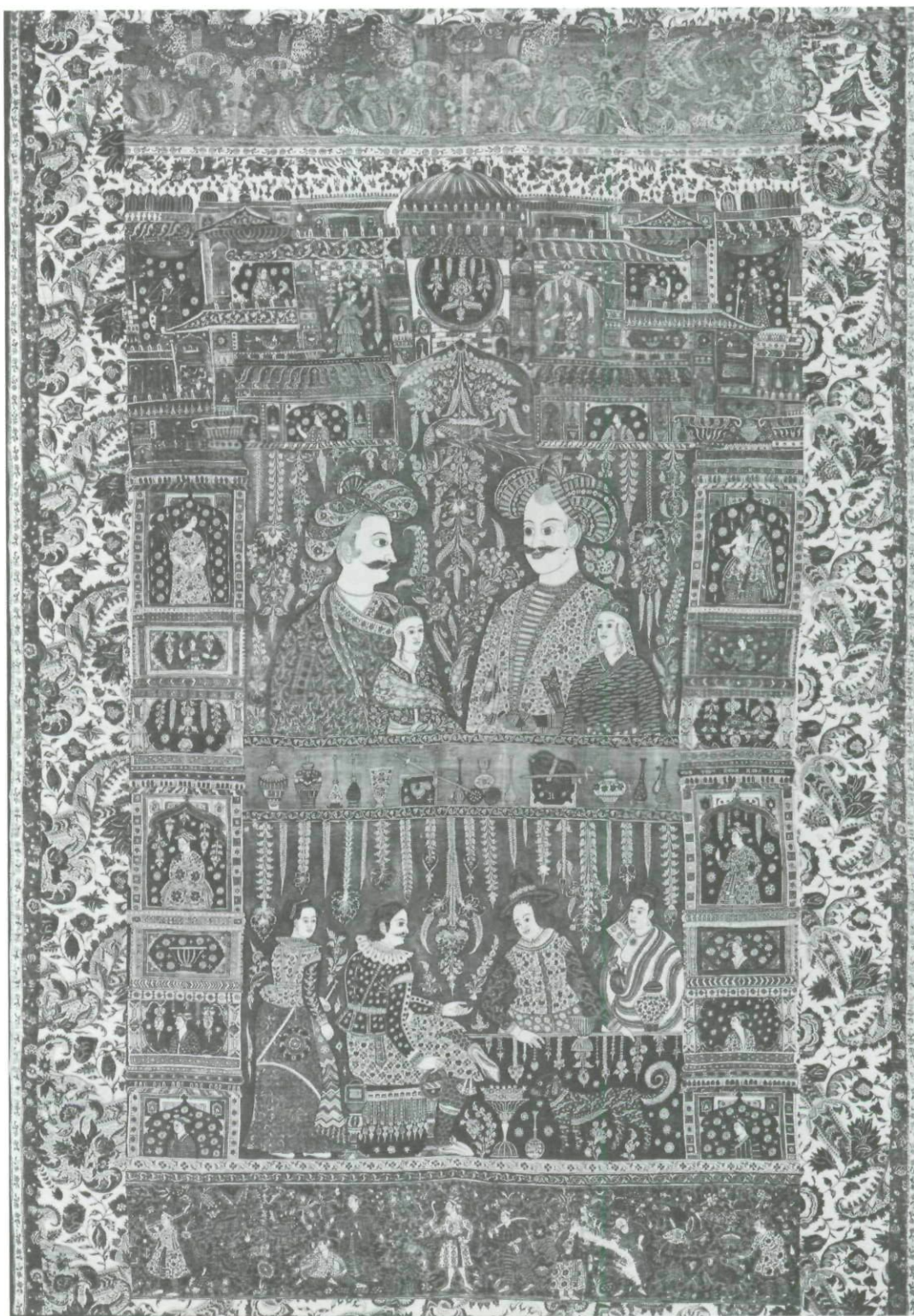
While the architectural forms in these pieces do not have counterparts in any of the other chintzes, the small frieze at the lower edges and the scenes above the buildings are closely related to the fields of the rumals, particularly no. 13 (Fig. 15). Hunters, revelers, lovers, travelers, and servants stand on a plain background, the spaces between them filled with birds,

beasts, flowers, clouds, and plants growing from rocks. This is the same vocabulary and scale used in the rumals.

The Brooklyn Museum Hanging

A section of a qanat or wall hanging²⁸ (no. 23 a–g) came through Schwaiger who reported its provenance to be the Amber Palace. Cut into seven panels in the twentieth century, this textile is important in its differences in style and design from those discussed above, for it seems to be earlier than the others. The subjects of the separate sections are audience scenes of people in different parts of the world, including those who seem to be Thai, Javanese or Malayan, Central Asian, European, Persian, Bhil (tribal people of Western India), and South Indian, perhaps the Vijayanagar court in the Deccan. The original order is unknown. A date of circa 1610 was given the hanging by both Irwin and Gwatkin on the basis of European costume.²⁹ In her thorough discussion of the hanging, Gwatkin suggests that "the patron for whom the curtain was made must have been a powerful ruler of

Fig. 21. Fragment of a Hanging with Applied Borders, Victoria and Albert Museum, 687-1898; published by permission of the Trustees of the Victoria and Albert Museum



an important city, someone who could attract such a cosmopolitan group to his court." Either Mirza Raja Jai Singh or his father, Man Singh, was that powerful ruler, but perhaps pictures or tales of foreigners rather than the actual people had reached Amber. There is also the possibility that the figures that populate the hanging are imaginary foreigners, made to create an international flavor at the Amber court. That exotic human beings are found on the matching summer carpets, large hangings, and rumals as well as on this hanging indicates a fashion in Mughal India not unlike the taste for "chinoiserie" that swept Europe in the eighteenth century. The hanging has not yet been examined for inventory notations.

British Museum Fragments

Three fragments of fabric that were joined as a small quilted coverlet when acquired by the British Museum in 1964 (no. 24, Fig. 22, color) have been conserved and are now mounted according to the original painted design. Although the textile is shot with holes where black dye has oxidized the cotton exposed to light, within seam allowances and other parts where the cloth was covered the colors are vivid, and the fabric is in better condition. There are no selvages. Animals and birds among rows of rounded, toothy rocks surround large figures of mounted men and walking swordsmen. The vegetation usually grows from rocks, occasionally is only sprigs, and is related, if distantly, to plant elements in sixteenth-century carpets. The organization of space and the interplay of the fauna with floral forms that border on being arabesques call to mind early seventeenth-century non-Jain Gujarati painting³⁰ and Sindi painted boxes from the same period.³¹

A Mughal Velvet

Number 25, Fig. 23, color, a velvet with two rows of formal flowers within arabesque borders³², was made to be hung over a railing at a *darbar* (audience).³³ Without knowing of the inscription, Murphy correctly published this textile as "mid-seventeenth century." The first inventory inscription reads 25 Safar 1058/24 February 1648, price 20 rupees. Its size remained 1 gaz 12 girah by 13 girah/119 cm

by 56 cm through three more inventories. As the measurements are now 1 gaz 3 girah by 13 girah/85 cm by 56 cm but the design is complete, a 17 cm fringe has probably been removed from both ends. Structural analysis of this velvet would be of great interest, as dated Mughal velvets are so rare.

The work that remains to be done on this material is considerable and the expected results tantalizing. The textiles that have not been analyzed for structure or examined for inscriptions must be seen in order to relate those pieces to the others. Access to the seventeenth-century Amber Court records would yield information not only about the acquisition of the chintzes, including where they were made, but also about textile and carpet collecting and use during the Mughal era. The work here described is the beginning of a new understanding of imperial Mughal textiles.

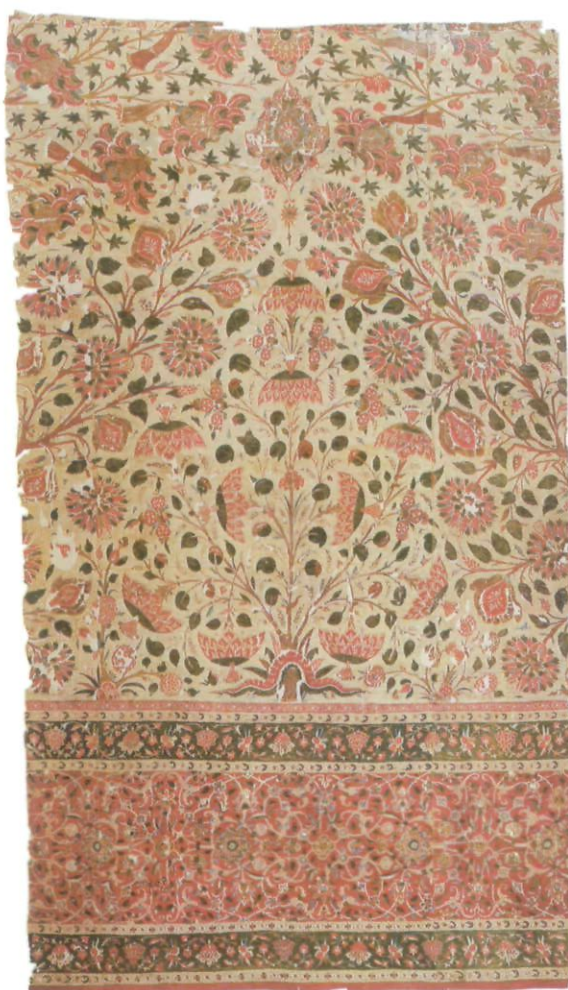
Acknowledgments

I thank May Beattie, Mattiebell Gittinger, Nobuko Kajitani, Veronica Murphy, and Robert Skelton for their special encouragement and generous sharing of material for this project.

Fig. 22. Quilt Fragments,
British Museum, 1964,
2-8.01



Fig. 8. Summer Carpet
Fragment, Cincinnati Art
Museum, 1985.397; gift of
Professor Maan Z. Madina
in memory of his father, Ali
Agha Zilfo



Color reproduction made
possible through generous
assistance of Dr. Alvin O.
Bellak.



Fig. 23. Velvet Railing
Hanging, Chester Beatty Li-
brary, 81.6/43



Catalogue of Textiles Discussed

1. *Summer Carpet*, Cincinnati Art Museum, 1966.486
Figs. 1, 2, 6, and 7
Six lengths joined, 684 cm × 464 cm
average warp width of pieces including seam: 80 cm
threads per cm: warp 35–37, weft 33–35
backed with coarse cotton cloth, later chintz patches match those on no. 9
Provenance: Schwaiger
Inscriptions:
19 Rabi us Sani 1055/14 June 1645
3 Safar 1057/10 March 1647
29 Jumada al Awwal 1062/8 May 1652
1 Muharram 1066/31 October 1655
length 10 gaz 7 girah, width 6 gaz 14 girah
present price 45 rupees
23 Ramzan 1067/27 March 1657
11 Sawwal 1076/16 April 1666
1 Rabi us Sani 1078/20 September 1667
27 Jumada us Sani 1101/7 April 1690
? length 10 gaz 7 girah, width 6 gaz 14 girah
2 Rabi us Sani 1113/6 September 1701
Published: Smart in Smart and Walker, *Pride*, no. 65.
2. *Qanat panel*, The Textile Museum, 6.129
Cover
warp 208 cm, weft 94 cm
warp threads per cm 26–34, weft 28–31
Published: Gittinger, *Master Dyers*, no. 73.
3. *Qanat panel*, Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, 1952-111-1
Fig. 3
warp 206.4 cm, weft 96.5 cm
Provenance: Heeramaneck, who provided the information that the panel came from the Amber Palace
Published: Mailey, "Indian Textiles," 134ff; Downer, *Story*; Beer, *Trade*, no. 1.
4. *Qanat panel*, Los Angeles County Museum of Art, L.69.24.284
Fig. 4
warp 208 cm, weft 95.6 cm
Provenance: Heeramaneck, who provided the information that the panel came from the Amber Palace
Published: Cavallo, "Textiles," no. 261.
5. 3 *Qanat panels*, Museum of Art, Rhode Island School of Design, 37.010
Fig. 5
each panel weft 94 cm, warp 208 cm
warp 24–28 threads per cm, weft 30–31 threads per cm backed with fine machine-woven cloth
Acquired from Heeramaneck, who provided the information that the panels came from the Amber Palace.
Published: Murphy in Skelton, *Indian Heritage*, no. 211; *Handbook*, no. 70.
6. 3 *Qanat panels*, National Museum of India, 74.68.
overall dimensions height 214.6 cm, width 285.75 cm
7. *Summer Carpet fragment*, Cincinnati Art Museum, 1985.397 Fig. 8
height 278 cm, width 159 cm
one complete and two partial lengths joined
original size probably ca. 695 cm × 477 cm
Provenance: Heeramaneck
Inscriptions:
29 Rabi us Sani 1055/24 June 1645.
29 Jumada al Awwal 1062/8 May 1652
8. *Summer Carpet fragment*, Philadelphia Museum of Art, 43-51-126 Fig. 9
145 cm × 216 cm (2 gaz 3 girah × 3 gaz 5 girah)
Two lengths joined at selvages to form the field; half a width of different fabric added to form border
Inscriptions:
27 Jumada us Sani 1101/7 April 1690
length 6 gaz 12 girah, width 3 gaz 5 girah (454 cm × 223 cm)
price 21 rupees 12 annas
2 Rabi us Sani 1113/6 September 1701
Published: Gittinger, *Master Dyers*, nos. 62-63.
- 8a. *Fragment*, Victoria and Albert Museum, IM 57-1933 Fig. 10
(like field of Philadelphia fragment)
86 cm × 52 cm (1 gaz 4.5 girah × 12.5 girah)
Provenance: Prof. K. de B. Codrington
Published: Irwin and Brett, *Origins*, no. 4.
- 8b. *Fragment*, Victoria and Albert Museum, IM 58-1933 Fig. 111
(like border of Philadelphia fragment)
62 cm × 24 cm (1 gaz 1 girah × 6 girah)
Provenance: Prof. K. de B. Codrington
Published: Irwin and Brett, *Origins*, no. 5.
9. *Summer Carpet*, Victoria and Albert Museum, IM 160-1929
Fig. 12
325 cm × 246 cm
four lengths joined across short measurement
1049/May 1639–April 1640 (perhaps 26 Rajab 1049/22 November 1639, a date when carpets were inventoried)
Provenance: Schwaiger, who provided the information that it had come from the Amber Palace
Published: Victoria and Albert Museum, *Review of Principal Acquisitions during the Year 1929* (London, 1930), 70–71; Irwin, "Golconda Cotton Paintings," fig. 2; Irwin and Brett, *Origins*, no. 1; Hall, "Painters on Cotton," p. 98, no. 1.
10. *Summer Carpet*, Calico Museum of Textiles, no. 403
Fig. 13
325 cm × 236 cm
four lengths joined across short measurement
Provenance: Schwaiger, who provided the information that it had come from the Amber Palace

- Published: Irwin, "Golconda Cotton Paintings," fig. 3; Irwin and Hall, *Origins*, no. 15. *Treasures of Indian Textiles*, Calico Museum Ahmedabad, (Marg Publications, 1980), detail opposite p. 59.
11. *Rumal*, Metropolitan Museum of Art, 28.159.1
warp 64 cm, weft 91 cm
Provenance: Schwaiger
Inscription: Shaban 1084/November–December 1673
Published: Breck, "Pintadoes," fig. 4; Irwin, "Golconda Cotton Paintings," fig. 17; Murphy in Skelton, *Indian Heritage*, no. 241.
 12. *Rumal*, Metropolitan Museum of Art, 28.159.2
Fig. 14
warp 93 cm, weft 64.2 cm
warp 41–42 threads per cm, weft 56 threads per cm
Provenance: Schwaiger
Inscriptions:
27 Jumada us Sani 1101/7 April 1690
length 1 gaz 6 girah, width 15 girah, 1 price 9 rupees
one piece 2 Rabi us Sani 1113/6 September 1701
(no date)
length 1 gaz 6 girah, width 15 girah
price 9 [???]
Published: Breck, "Pintadoes," fig. 6; Irwin, "Golconda Cotton Paintings," fig. 18; Murphy in Skelton, *Indian Heritage*, no. 240; Gittinger, *Master Dyers*, no. 101.
 13. *Rumal*, Metropolitan Museum of Art, 28.159.3
Fig. 15
warp 66 cm, weft 89.5 cm
warp 39 threads per cm, weft 45–50 threads per cm
Provenance: Schwaiger
Inscriptions:
29 Jumada al Awwal 1062/8 May 1652
23 Ramzan 1067/27 March 1657
11 Sawwal 1076/16 April 1666
Published: Breck, "Pintadoes," fig. 2; Irwin, "Golconda Cotton Paintings," fig. 16.
 14. *Rumal*, Victoria and Albert Museum, IS 34-1969
Fig. 16
warp 62 cm, weft 89.5 cm
Inscriptions:
2 Rabi us Sani 1113/6 September 1701
length 1 gaz 5 girah, width 15 girah
Published: Murphy in Skelton, *Indian Heritage*, no. 242. Hall, "Painters on Cotton," 102, no. 3.
 15. *Rumal*, Boston Museum of Fine Arts, 66.230 warp 67.3 cm, weft 82.3 cm
Provenance: Heeramanek
Published: Irwin, "Golconda Cotton Paintings," no. 5, p. 14; M. Wheeler, *Textiles and Ornaments of India* (New York: Museum of Modern Art, 1956), 14; Murphy in Skelton, *Indian Heritage*, no. 239. Cavallo, "Textiles," no. 50.
 16. *Rumal*, Cincinnati Art Museum, 1962.465
Fig. 17 color
warp 71.5 cm, weft 82.5 cm
Provenance: Schwaiger
Published: Gittinger, *Master Dyers*, no. 100; Smart in Smart and Walker, *Pride*, no. 66.
 17. *Rumal*, National Museum of India, accession number unknown
warp 68 cm, weft 81.3 cm
Published: Irwin, "Golconda Cotton Paintings," pl. 15, fig. 19.
 18. *Rumal*, National Museum of India, accession number unknown
warp 60.3 cm, weft 81.3 cm
Published: Irwin, "Golconda Cotton Paintings," pl. 15, fig. 20.
 19. *Qanat panel*, Metropolitan Museum of Art, 31.82.1
Fig. 18
warp 259 cm, weft 129.5 cm
inscription and seal illegible, but like others
 20. *Fragment of a curtain*, The Textile Museum, 6.112
Fig. 20
119 cm × 83 cm (1 gaz 12 girah × 1 gaz 4 girah)
Provenance: Heeramanek, acquired in 1947
Inscriptions:
1 Rabi us Sani 1078/20 September 1667
27 Jumada us Sani 1101/7 April 1690
length 4 gaz 2 girah, width 3 gaz 6 girah, 1 (276 cm × 227 cm)
price 18 rupees
2 Rabi us Sani 1113/6 September 1701
(no date)
length 4 gaz 2 girah, width 3 gaz 6 girah, 1
(no date)
length 4 gaz 2 girah, width 3 gaz 6 girah
Published: Gittinger, *Master Dyers*, no. 61.
 21. *Hanging*, Calico Museum of Textiles, 647
height 216 cm, width 449.7 cm
Acquired from the Amber Palace
Published: Irwin and Brett, *Origins*, no. 16, pl. 7 and color pl. 1.
 - 22a. *Fragment of a hanging with applied later borders*, Victoria and Albert Museum, 687-1898
Fig. 21
without borders: height 198 cm, width 114 cm
with borders: height 259 cm, width 152 cm
Published: Hadaway, *Presidency*, fig. 25; Breck, "Pintadoes," pl. 37; Irwin, "Golconda Cotton Paintings," pl. 4; Irwin and Hall, *Painted and Printed*, no. 2, pl. 2; Hall, "Painters on Cotton," pl. 1; Gittinger, *Master Dyers*, no. 103.
 - 22b. *Fragment of a hanging with applied later borders*, Metropolitan Museum of Art, 20.79
overall: height 252.7 cm, width 195.6 cm
Published: Irwin, "Golconda Cotton Paintings," pl. 5, fig. 5; Irwin and Brett, *Origins*, fig. 2; S. Welch, *India!*, no. 212.
 - 23a. *Qanat Panel*, Brooklyn Museum, 14.719-1

2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 6; Gittinger, *Master Dyers*, no. 79.

- 23b. *Qanat Panel*, Brooklyn Museum, 14.719-2
2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 7; Gittinger, *Master Dyers*, no. 81.

- 23c. *Qanat Panel*, Brooklyn Museum, 14.719-3
2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 11; Gittinger, *Master Dyers*, no. 85.

- 23d. *Qanat Panel*, Brooklyn Museum, 14.719-4
2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 8; Gittinger, *Master Dyers*, no. 80.

- 23e. *Qanat Panel*, Brooklyn Museum, 14.719-5
2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 7; Gittinger, *Master Dyers*, no. 89.

- 23f. *Qanat Panel*, Brooklyn Museum, 14.719-6
2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 12; Gittinger, *Master Dyers*, no. 92.

- 23g. *Qanat Panel*, Brooklyn Museum, 14.719-7
2.75 m × .96 m

Provenance: Schwaiger, from Amber Palace
Published: Irwin, "Golconda Cotton Paintings," fig 9; Gittinger, *Master Dyers*, no. 97.

24. *Quilt fragments*, British Museum 1964,
2-8.01

Fig. 22 color
44 cm × 157 cm, 49 cm × 33.5 cm, 31 cm
× 43 cm
no selvages

25. *Velvet Railing Hanging*, Chester Beatty
Library, 81.6/43

warp 85 cm, weft 56 cm (1 gaz 3 girah ×
13 girah)

Fig. 23 color

Inscriptions:

25 Safar 1058/24 February 1648 price 20
rupees, length 1 gaz 12 girah, width 13
girah

4 Jumada al Awwal 1064/24 March 1654
length 1 gaz 12 girah, width 13 girah

29 Sawwal 1071/23 June 1661

11 Sawwal 1076/16 April 1666

(no date)

(?) width 13 girah

Published: Murphy in Skelton, *Indian
Heritage*, no. 219 (color p. 67).

Notes

1. John Irwin and Katharine B. Brett, *The Origins of Chintz* (London: Her Majesty's Stationery Office, 1970), 1.
2. Rāmchand Varmā, *Sangyipt Hindī Shabdsāgar* (Kāṣī: Nāgarī Pracārīnī Sabhā, 1958), 316.
3. Irfan Habib, *An Atlas of the Mughal Empire* (Delhi: Oxford University Press, 1982), 13, 33, 38, 63, 67.
4. John Irwin, "Golconda Cotton Paintings of the Early Seventeenth Century," *Lalit Kala* 5 (April, 1959): 8-48.
5. Probably originally joined together, two hangings, nos. 22a and 22b, are much related to no. 21, a hanging that came from the Amber Palace, but as yet have no Amber connections. One piece, Musée des Arts Decoratifs no. 12132, is not discussed here because neither the textile nor photographs of it have been available for study. This floorspread is unlike the other chintzes in overall design, but has close ties in individual elements. It is published in Irwin, "Golconda Cotton Paintings," pl. 10, fig. 14. The once-quilted chintz in the British Museum has no Amber Palace provenance. A fifth chintz not related to Amber/Jaipur is a coverlet or hanging in the Museum of Art of the Rhode Island School of Design, no. 83.023, thought by the donor family to have come to these shores on the Mayflower. The coverlet has a geometric border with the field covered in a myriad of animals and birds among rocks and vegetation of types familiar in the other chintzes, but crowded and less lively, more like eighteenth-century pieces. The three panels in the National Museum in India, no. 6, are obviously part of the set from the Amber Palace. Like the qanat panels, neither the two rumals that belong to the National Museum, nos. 17 and 18, nor their records have been examined for dealer information or inscriptions, but they will probably all turn out to have come from the Amber Palace via Imre Schwaiger.
6. Jadunath Sarkar, *A History of Jaipur* (Jaipur: Maharaja Sawai Man Singh II Museum, 1984), preface.
7. Veronica Murphy in Robert Skelton, ed., *Indian Heritage: Court Life and Arts under Mughal Rule* (London: Victoria and Albert Museum, 1982), 80. See also Veronica Murphy in Mildred Archer, Christopher Rowell, and Robert Skelton, eds., *Treasures from India: The Clive collection at Powis Castle* (London: The Herbert Press in association with the National Trust, 1987).
8. See Fig. 19 for a sixteenth-century *Akbar-nama* painting which shows a *qanat*, or portable cloth wall erected by means of poles and ropes, surrounding the emperor's tent.
9. Published by Smart in Ellen S. Smart and Daniel S. Walker, *Pride of the Princes: Indian art of the Mughal era in the Cincinnati Art Museum* (Cincinnati: Cincinnati Art Museum, 1985), no. 65.

10. Textile Museum 6.129, published in Mat-tiebel Gittinger, *Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles* (Washington: The Textile Museum, 1982), no. 73. Cooper-Hewitt Museum of Decorative Arts and Design 1952-111-1, pub. in Jean E. Mailey, "Indian Textiles in the Museum's Collection," *Chronicle of the Museum for the Arts of Decoration of the Cooper Union*, vol. 2, no. 4 (1952): 134ff; Marion Downer, *The Story of Design* (New York: Lothrop Lee and Shepard, 1963); Alice Baldwin Beer, *Trade Goods: A Study of Indian Chintz* (Washington D.C.: Smithsonian Institution, 1970), no. 1. Los Angeles County Museum of Art, L.69.24.284, published in Adolph S. Cavallo, "Textiles," *The Arts of India and Nepal: The Nasli and Alice Heeramaneck Collection* (Boston: Museum of Fine Arts, 1966), no. 261. Museum of Art, Rhode Island School of Design, 37.010, pub. in Murphy in Skelton, *Indian Heritage*, no. 211; *A Handbook of the Museum of Art* (Providence: Rhode Island School of Design, 1985), no. 70. National Museum of India, 74.68, three panels, part of one published in Vijaya Ramaswamy, *Textiles and Weavers in Medieval South India* (Delhi: Oxford University Press, 1985), between pp. 116 and 117.
11. Many thanks to Otto Thieme, Curator of Costume, Textiles and Tribal Arts, for his help in finding the inscriptions and removing the backing.
12. The carpet inscriptions are unpublished, but are known to me through photographs.
13. Gittinger, *Master Dyers*, nos. 62 and 63.
14. Compare with *ibid.*, pl. 62 (color).
15. Irwin, "Golconda Cotton Paintings," pl. 2; Margaret Hall, "Painters on Cotton: Collection in the Victoria and Albert Museum, London," *Homage to Kalamkari* (Bombay: Marg Publications, 1979), 98, pl. 1.
16. Irwin, "Golconda Cotton Paintings," pl. 3.
17. Joseph Breck, "Four Seventeenth-century Pintadoes," *Metropolitan Museum Studies* (New York: Metropolitan Museum of Art, 1929), fig. 4; Irwin, "Golconda Cotton Painting," fig. 17; Murphy in Skelton, *Indian Heritage*, no. 241.
18. Murphy in Skelton, no. 242. Hall, "Painters on Cotton," 102, no. 3.
19. Irwin, "Golconda Cotton Paintings," A (color), p. 31; Cavallo, *Heeramaneck*, no. 50.
20. Gittinger, *Master Dyers*, 109 (color). Smart in Smart and Walker, *Pride*, no. 66.
21. A textile in the Victoria and Albert Museum, IS 122-1950, is composed of figures from such a piece. It is published in Irwin, "Golconda Cotton Paintings", pl. 16 and in Irwin and Brett, *Origins*, pl. 4b.
22. Milo Cleveland Beach, *The Imperial Image: Paintings for the Mughal Court* (Washington, D.C.: Smithsonian Institution, 1981), 80, no. 17d, color.
23. Gittinger, *Master Dyers*, no. 61, color.
24. *Ibid.*, 74.
25. Irwin, "Golconda Cotton Paintings," pl. 5; John Irwin and Margaret Hall, *Indian Painted and Printed Fabrics* (Ahmedabad: Calico Museum of Textiles, 1971), no. 16; Stuart Cary Welch, *India! Art and Culture 1300-1900* (New York: The Metropolitan Museum of Art, 1985), no. 212.
26. W. S. Hadaway, *Cotton Painting and Printing in the Madras Presidency* (Madras: Madras Presidency, 1917), fig. 25; G. P. Baker, *Calico Painting and Printing in the East Indies in the XVIIth and XVIIIth Centuries* (London: E. Arnold, 1921), pl. 37; Irwin, "Golconda Cotton Paintings," pl. 4; Irwin and Brett, *Origins*, no. 2, pl. 2; Hall, "Painters on Cotton," pl. 1; Gittinger, *Master Dyers*, no. 103.
27. Irwin and Brett, *Origins*, 65.
28. Irwin, "Golconda Cotton Paintings," figs. 6-12; Nina Gwatkin in Gittinger, *Master Dyers*, figs. 79-97.
29. Irwin, "Golconda Cotton Paintings," 39; Gwatkin in Gittinger, *Master Dyers*, 89.
30. Stella Kramrisch, *Painted Delight: Indian Paintings from Philadelphia Collections* (Philadelphia: Philadelphia Museum of Art, 1986), nos. 39-42.
31. For examples see Kramrisch, *Painted Delight*, no. 27 and Skelton, *Indian Heritage*, no. 546.
32. Murphy in Skelton, *Indian Heritage*, no. 219.
33. For an example see Jeremiah P. Losty, *The Art of the Book in India* (London: The British Library, 1982), 32 and Skelton, *Indian Heritage*, no. 68.

Copyright of *Textile Museum Journal* is the property of Textile Museum and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.